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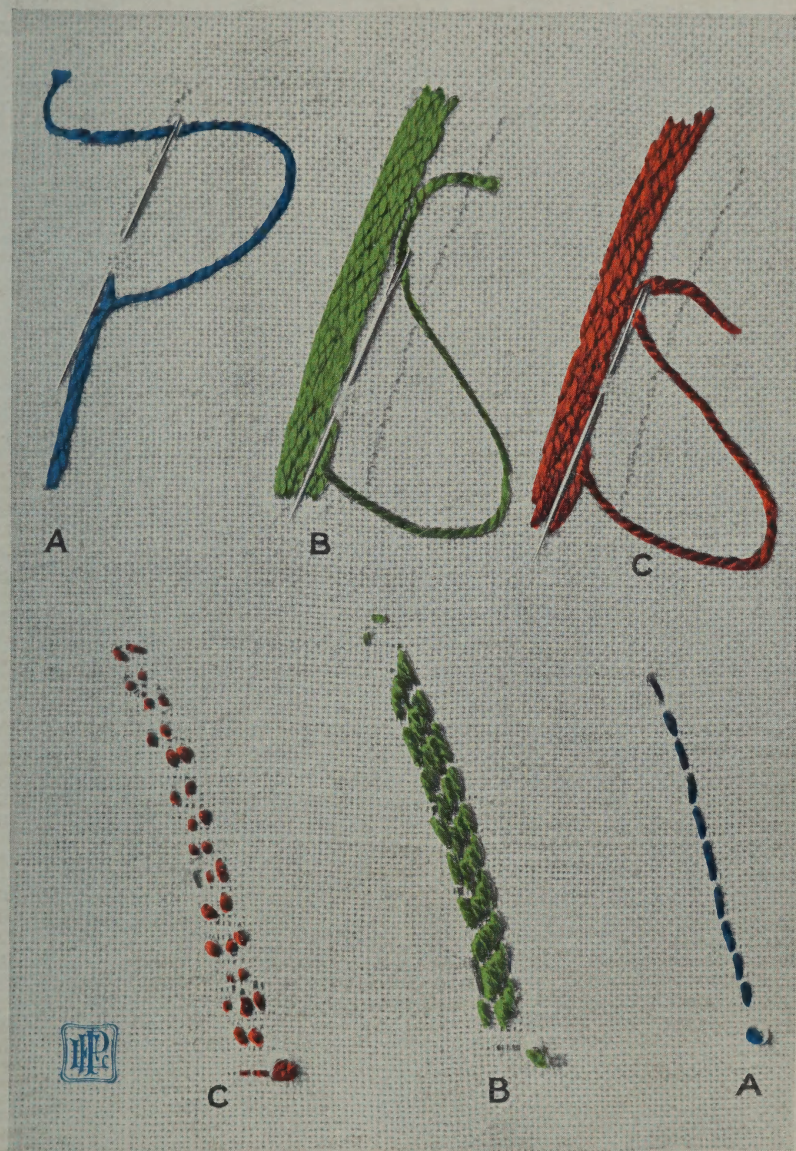




CURTAIN FOR A SET OF BEDHANGINGS, LINEN, COTTON AND  
GROUND EMBROIDERED, WITH COLOURED WORSTEDS. ENGLISH, LATE  
17TH CENTURY. IN THE VICTORIA AND ALBERT MUSEUM. NO. T38,  
1909.



# STEM STITCH or Crewel Stitch.



THE SILK IS KEPT ON THE RIGHT OF THE NEEDLE.

A.—AN OUTLINE.

B.—A CLOSE FILLING.

C.—A MORE OPEN FILLING STITCH, WITH LESS SILK ON THE WRONG SIDE.

THIS STITCH IS FOUND IN THE WORK OF MOST COUNTRIES.

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8073.221

# OUTLINE STITCH.



THE REVERSE OF NO. 1, AS THE SILK IS KEPT ON THE **LEFT** OF THE NEEDLE. IT PRODUCES A MUCH **STRAIGHTER** LINE THAN NO. 1.

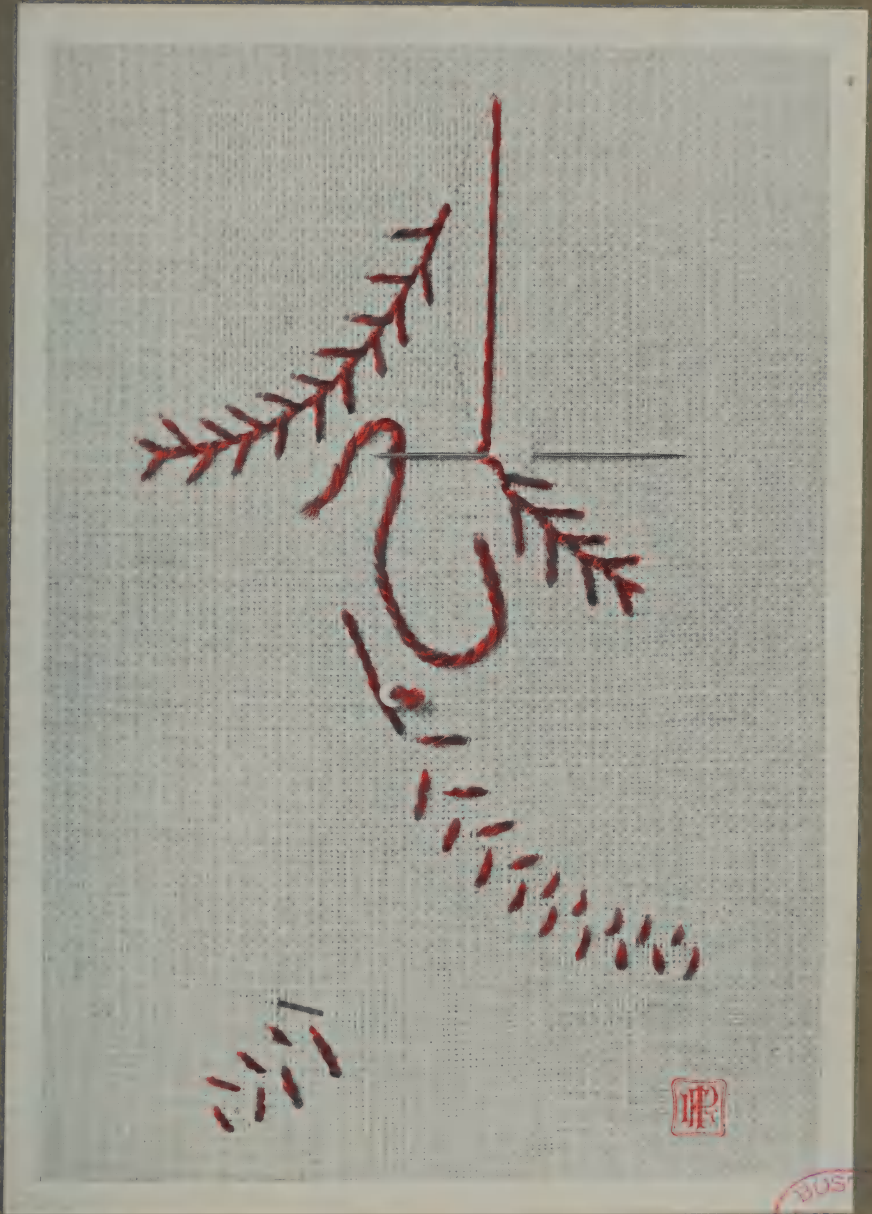
A.—AN OUTLINE.

B.—SHOWS NO. 1 AND NO. 2 USED IN ALTERNATE LINES TO GIVE A FILLING.

THIS STITCH OCCURS IN THE EMBROIDERIES OF MANY NATIONS.

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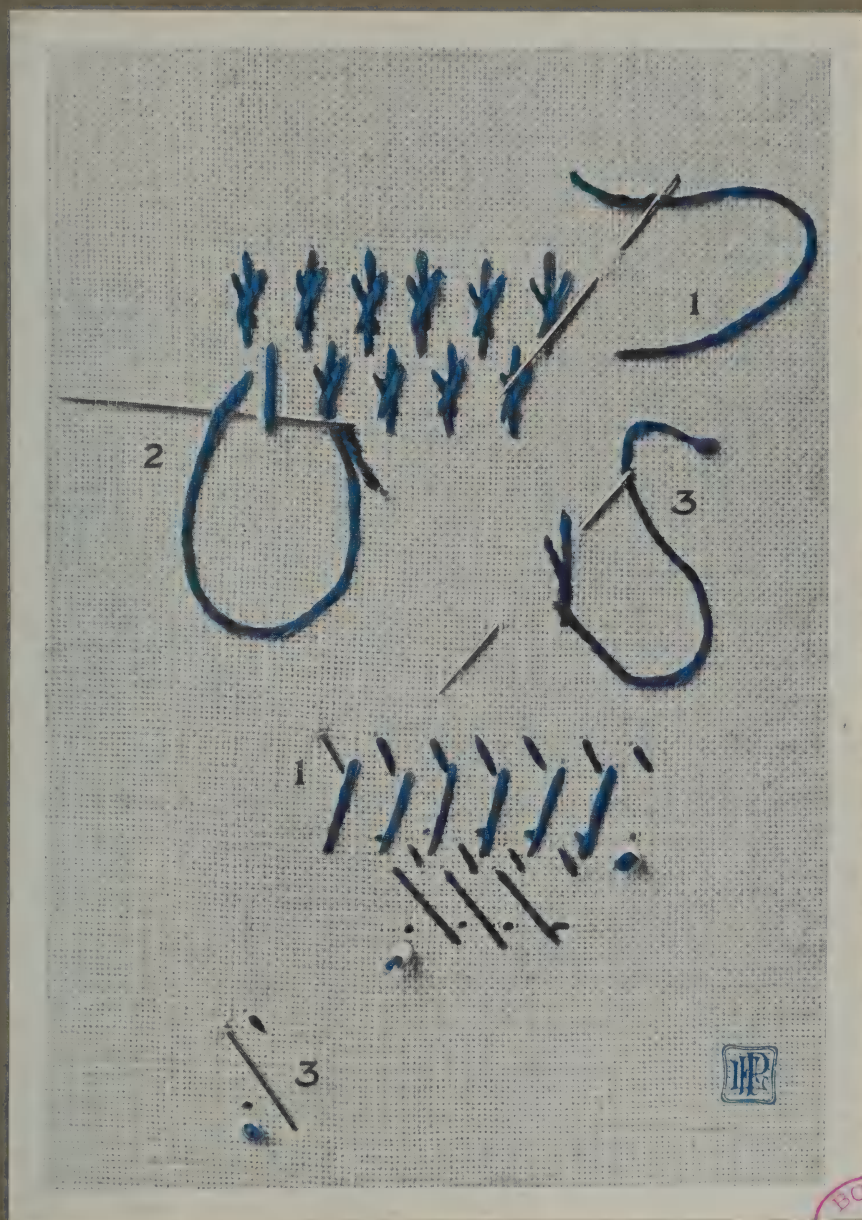
## THORN STITCH.



A LONG THREAD IS LAID ON THE SURFACE OF THE MATERIAL  
AND THEN HELD IN PLACE BY STITCHES FROM ALTERNATE SIDES.

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# ERMINE FILLING.



THIS IS WORKED IN ROWS, FROM LEFT TO RIGHT AND RIGHT TO LEFT ALTERNATELY. IT IS USED INSIDE LARGE LEAVES.

1, 2, 3 SHOW THE THREE POSITIONS OF THE NEEDLE.

8073.221

# SWORD EDGE.



IT IS USED FOR THE EDGES OF LARGE LEAVES TO SOFTEN THE OUTLINE.

1, 2, 3 SHOW THE THREE POSITIONS OF THE NEEDLE.



# CHAINSTITCH.



A.—AN OUTLINE.

B.—A FILLING. WHERE THE DIFFERENT COLOURS FOLLOW THE OUTLINE OF THE DRAWING ONE WITHIN THE OTHER.

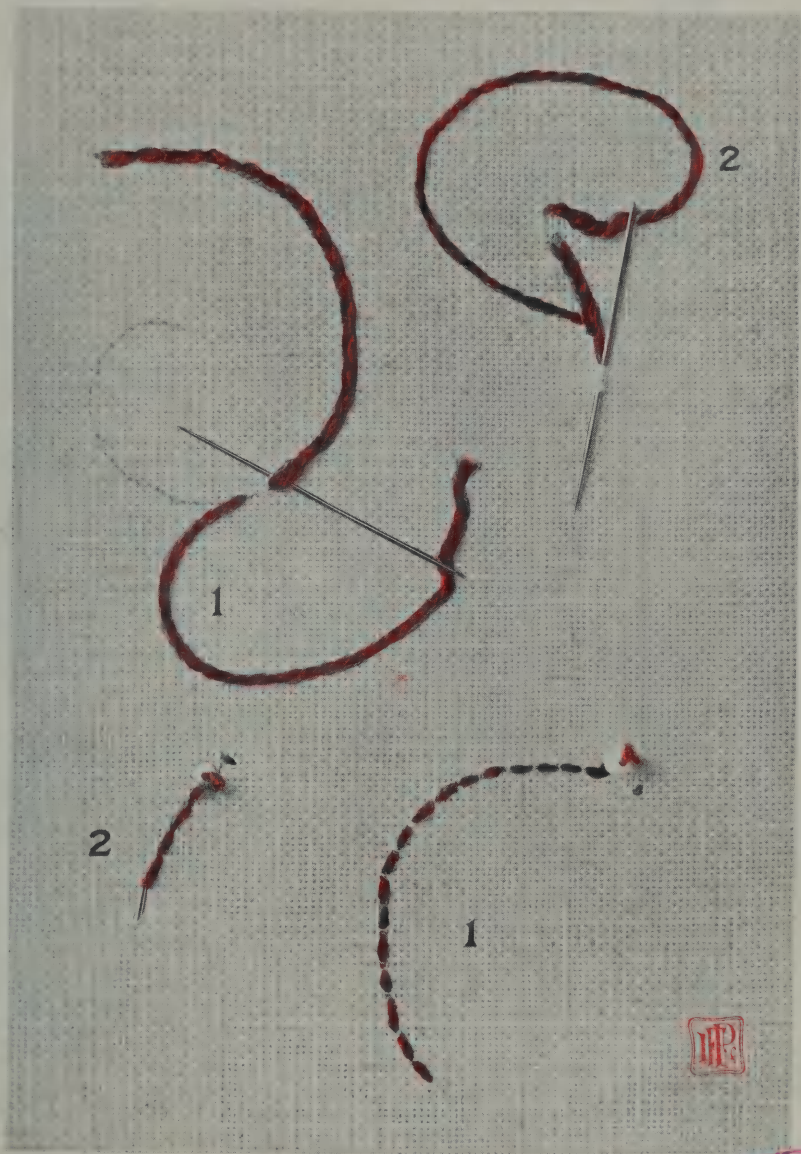
THE SAME EFFECT IS PRODUCED BY WORKING, WITH A HOOK, ON A TAMBOUR FRAME.

MUCH USED IN NEAR EASTERN AND FAR EASTERN WORK.





# REVERSE CHAIN or Broad Chain.



THIS STITCH DIFFERS FROM NO. 6, IN THAT THE NEEDLE PASSES UNDER THE THREAD OF THE LAST LOOP AND NOT THROUGH THE MATERIAL TO BEGIN THE NEW LOOP.

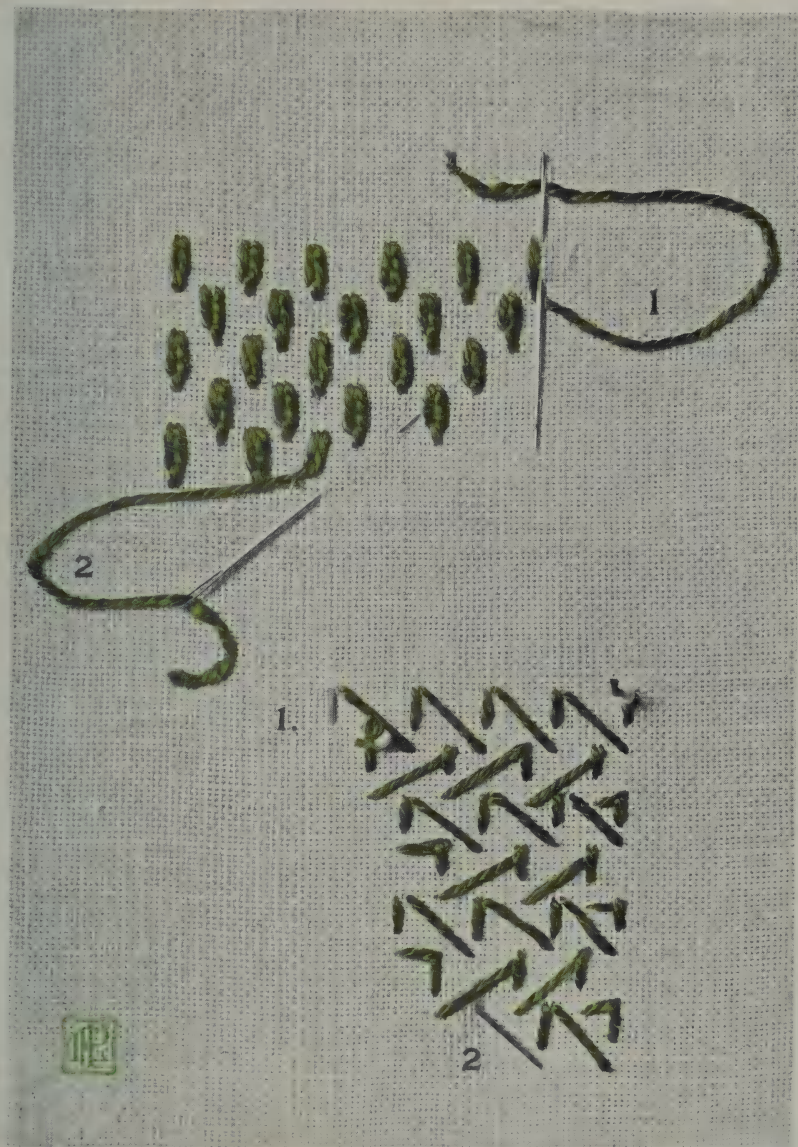
THE RESULT IS ALMOST IDENTICAL, EXCEPT WITH A THICK OR TWISTED SILK, WHEN THE STITCHES ON THE LEFT HAND SIDE SHOW A TIGHTER TWIST THAN IN ORDINARY CHAIN, ALMOST AS IF THEY HAD BEEN WHIPPED ON THE TOP.

1 AND 2 SHOW THE TWO POSITIONS OF THE NEEDLE.

USED IN BOKHARA AND EASTERN WORK.

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# LINK POWDERING.



THIS IS WORKED ON THE SAME PRINCIPLE AS CHAIN STITCH NO. 6, BUT INSTEAD OF BEING A CONTINUOUS LINE, EACH LINK IS COMPLETED SEPARATELY.

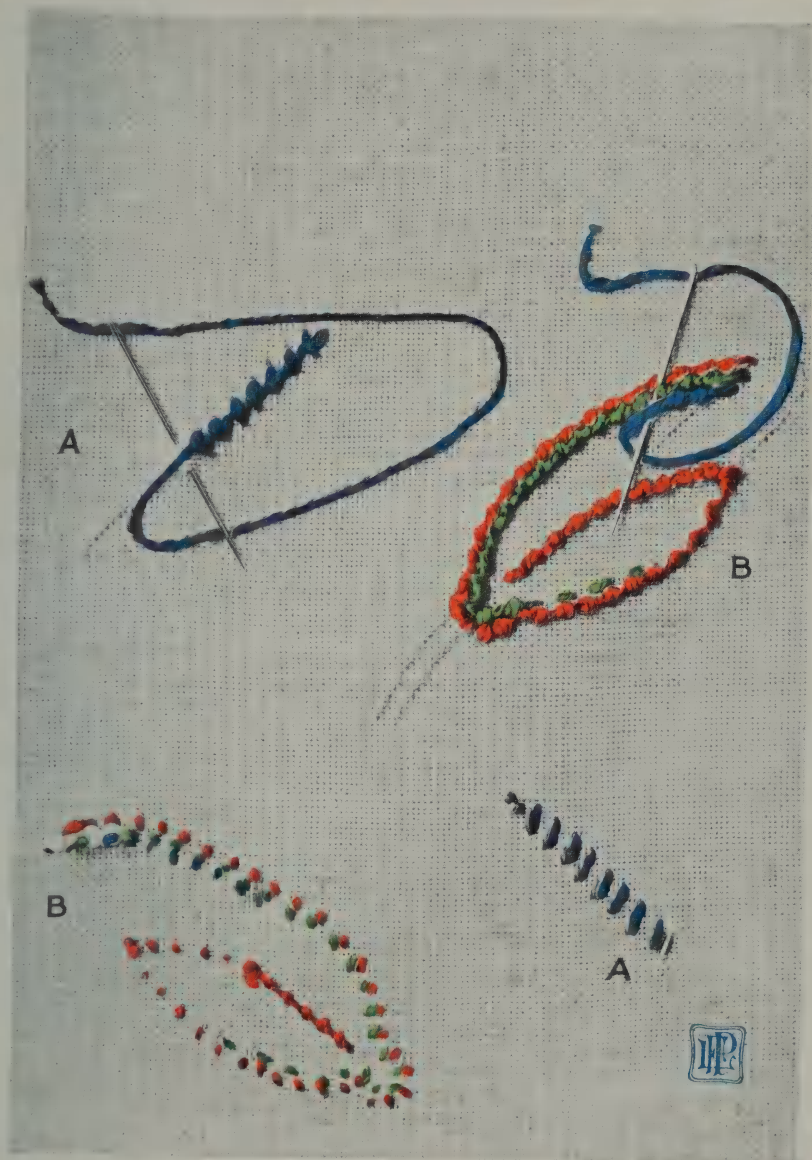
IT IS USED AS A FILLING FOR LARGE LEAVES.

1, 2 SHOW TWO POSITIONS OF THE NEEDLE.

SOMETIMES THE SEPARATE LINKS ARE USED ON A STEM TO GIVE THE EFFECT OF WHEAT EARS.

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# CORAL STITCH.



AFTER EACH STITCH IS FINISHED, THE KNOT MUST BE ADJUSTED INTO PLACE, BUT WITH PRACTICE THIS BECOMES MECHANICAL.

A.—AN OUTLINE.

B.—A FILLING. ONE ROW WITHIN ANOTHER.

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# Buttonhole Stitch or Blanket Stitch.



A.—AS A WIDE LINE OR EDGING, IN ITS SIMPLEST FORM.

B.—USED AS A FILLING, FOLLOWING THE PETALS OF A FLOWER.

ALSO FOUND IN NEAR EASTERN EMBROIDERY, AND IS ONE OF THE MAIN STITCHES IN NEEDLEPOINT LACE.



# CLOSE HERRING-BONE STITCH.



A.—USED AS A STEM.

B.—USED FOR LARGER SPACES, SUCH AS PETALS OR LEAVES.

MUCH USED IN EASTERN EMBROIDERY.

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# FISH-BONE STITCH.



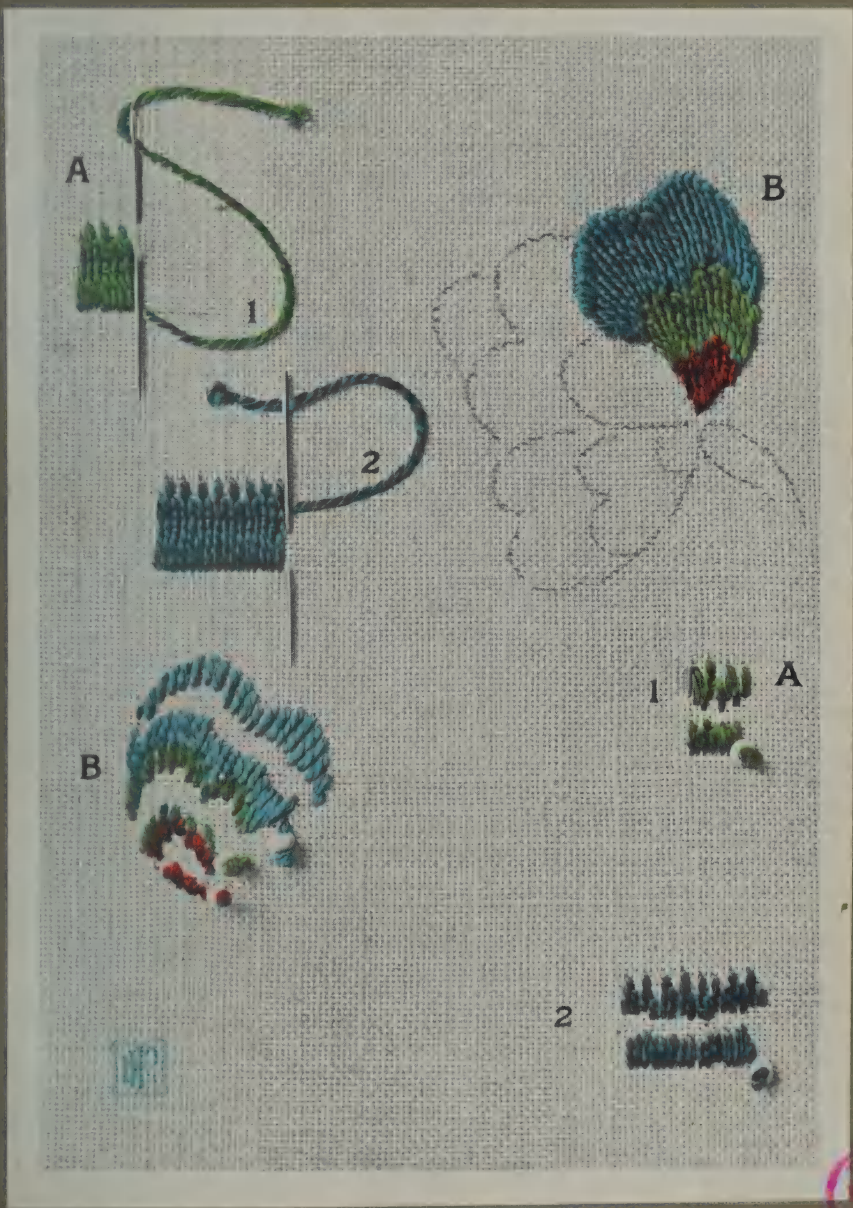
THIS STITCH GIVES AN EFFECT SIMILAR TO TWO ROWS OF SATIN STITCH WORKED ON OPPOSING SLOPES, EXCEPT THAT IT IS SLIGHTLY OVERLAPPED IN THE CENTRE. WITH IT THE SLOPE ON THE TWO SIDES CORRESPOND MORE EASILY.

1 AND 2 SHOW THE TWO POSITIONS OF THE NEEDLE.

FOUND ALSO IN PERSIAN AND NEAR EASTERN EMBROIDERIES.

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# ORIENTAL (or Roumanian) STITCH.



THE NAME IS UNSATISFACTORY, AS IT IS NEITHER THE MOST COMMON NOR THE ONLY STITCH FOUND IN WORK FROM THE ORIENT, NEVERTHELESS, IT IS SO GENERALLY ACCEPTED THAT TO RENAME IT WOULD LEAD TO CONFUSION.

A.—1 AND 2 SHOW TWO POSITIONS OF THE NEEDLE. THE BROKEN EDGE IS USED INSIDE LEAVES.

B.—THREE ROWS USED AS A FILLING, AND EVEN EDGES ARE KEPT.

USED IN EASTERN WORK.

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# LAI D ORIENTAL FILLING.



A LONG STITCH IS LAID AND SMALL STITCHES THEN COUCH IT INTO PLACE.

NOTE THE SLOPE OF THE NEEDLE FROM RIGHT TO LEFT IN MAKING THE SMALL STITCH.

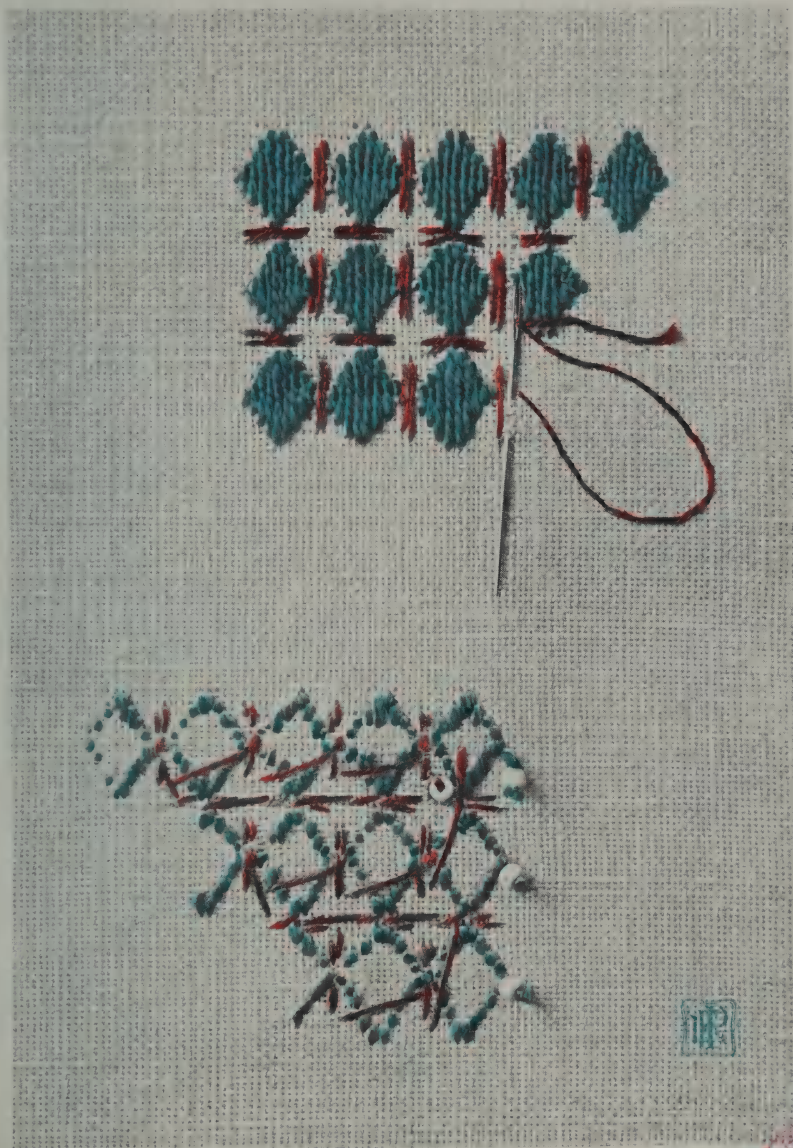
A.—SHOWS THE FILLING WORKED TO FOLLOW THE LINE OF THE DRAWING.

B.—SHOWS THE FILLING WORKED TO FOLLOW THE LINE OF THE LINEN GROUND.

USED IN EASTERN WORK.



# DIAMOND ORIENTAL FILLING.



ORIENTAL STITCHES OF INCREASING AND DECREASING LENGTH ARE EMPLOYED TO FORM DIAMONDS. TWO LONG ORIENTAL STITCHES IN A CONTRASTING COLOUR ARE THEN PLACED BETWEEN THE DIAMONDS.



## COUCHED FILLING.



A THREAD IS LAID AND THEN HELD IN PLACE BY SMALL STITCHES, OFTEN IN A FINER SILK. ANOTHER THREAD IS LAID AND FIXED IN PLACE AND SO ON. THE USE OF TWO NEEDLES MAKES THIS STITCH DIFFICULT TO WORK IN THE HAND. TWO THREADS ARE USED IN ONE NEEDLE IN ORDER TO FILL UP BETTER.

USED IN ITALIAN AND SPANISH WORK AND ALSO IN EASTERN WORK.

GOLD THREAD IS WORKED AFTER THIS METHOD.

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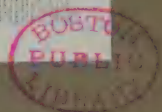
# Laid with Trellis Couching.



## ORDER OF WORK:—

- 1ST.—THE GROUND THREADS.
- 2ND.—THE THREADS LAID ACROSS (A).
- 3RD.—THE THREADS LAID IN THE SAME DIRECTION AS THE GROUND.
- 4TH.—THE COUCHING CROSSES.
- 5TH.—THE FRENCH DOTS.

NOTE THAT THE THREADS (A) ARE LAID ACROSS THE GROUND SILK, BEFORE BEING LAID (3) IN THE SAME DIRECTION TO PREVENT THEIR SINKING IN AND BEING LOST.





# LAI D WITH SCALED COUCHING.

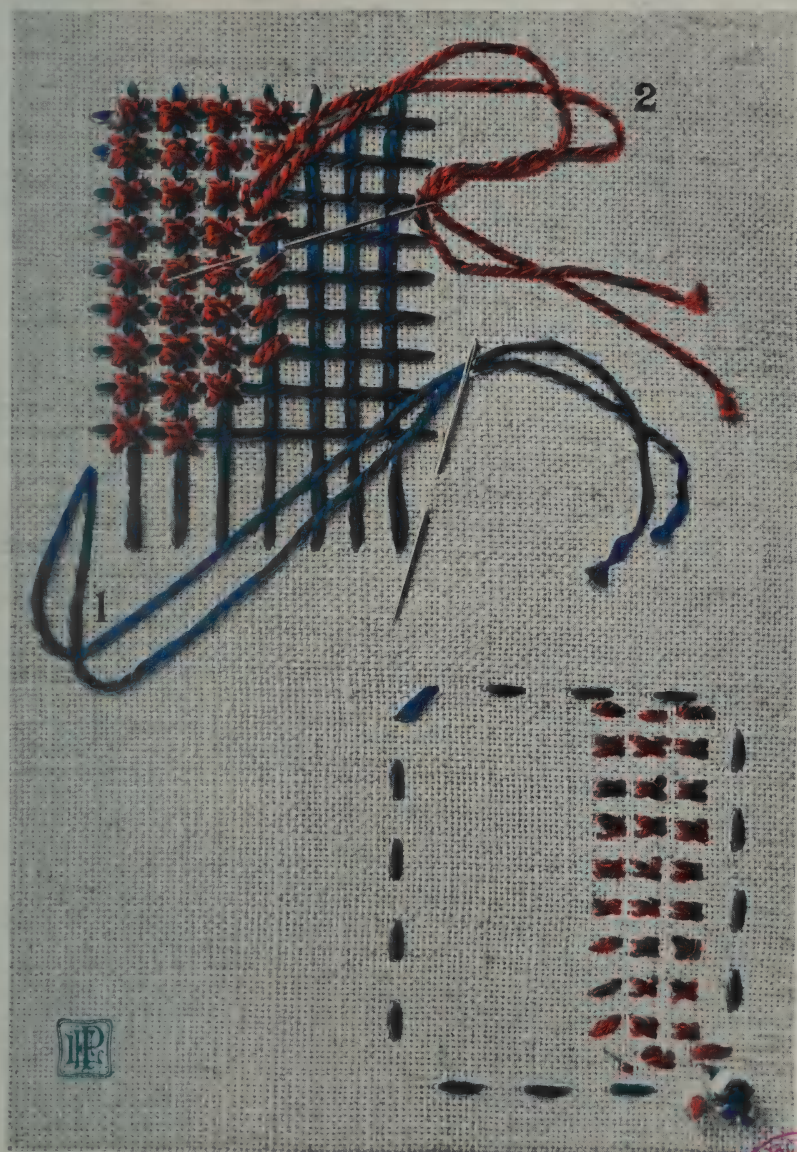


THE LAID STITCHES ARE WORKED FIRST. FOR THE COUCHING A LONGER STITCH THAN SEEMS NECESSARY IS MADE IN THE LIGHT SILK AND THEN HELD DOWN IN A SEMI-CIRCLE BY THREE OR FOUR SMALL COUCHING STITCHES. THE AMOUNT OF SLACKNESS CAN BE MEASURED ROUND THE TIP OF A FINGER.

THIS IS FOUND IN PERSIAN WORK.



# TRELLIS with Cross-Stitch Couching.



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IF THE FIRST ROW OF SMALL STITCHES, WHICH FORM THE CROSSES ARE MADE IN ONE DIRECTION AND IN THE REVERSE DIRECTION ON THE RETURN JOURNEY, ALL THE CROSSES WILL BE WORKED IN THE SAME WAY AND GIVE A BETTER EFFECT.

1 AND 2 SHOW WORKING OF THE TWO COLOURS.

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# Diagonal Trellis with French Dots.



- 1.—WORK THE TRELLIS.
- 2.—THEN WORK THE COUCHING STITCHES.
- 3.—THE FRENCH KNOTS.

TWO THREADS ARE USED IN THE NEEDLE INSTEAD OF ONE, TO GIVE MORE PLAY OF LIGHT AND SHADE, AS TWO HAVE MORE RELIEF, PARTLY BECAUSE THEY GET SOMEWHAT TWISTED IN THE WORKING.

FRAME WORK.

6072721

## Laid Filling with Veined Couching.



THE FILLING SILK IS LAID FLATLY OVER THE WHOLE SURFACE IN THE SAME DIRECTION AS THE GRAIN OF THE MATERIAL, AND THEN LONG LINES OF LAID ORIENTAL (NO. 14) ARE LAID SINGLY, FOLLOWING THE DRAWING TO KEEP THE FILLING IN PLACE.

FRAME WORK.

THE SAME FILLING IS FOUND IN PERSIAN WORK, ALSO IN ITALIAN AND SPANISH EMBROIDERIES.



# TRELLIS COUCHED WITH STARS.



THE FIRST STITCH OF EACH STAR MUST ALWAYS RUN IN THE SAME DIRECTION AS THOSE LAID FIRST FOR THE TRELLIS.

FRAME WORK.



# BATTLEMENTED COUCHING.



THE BISCUIT COLOUR IS FIRST LAID AS A ROW OF LINES, THEN ACROSS TO FORM A TRELLIS. DITTO EACH SUCCEEDING COLOUR, BISCUIT (1), GREEN (2), BLUE (3), WHITE (4). WHEN THE FOUR COLOURS ARE LAID THE LAST IS HELD IN PLACE BY SHORT RED (5) STITCHES.

FRAME WORK.

207.021

# LONG and SHORT SHADING.



LONG AND SHORT STITCHES ALTERNATELY ARE WORKED TO FOLLOW THE OUTLINE. EACH ROW IS WORKED INTO THE LAST ONE. THE INEQUALITIES OF WORKMANSHIP ARE LESS OBVIOUS IN THIS TYPE OF SHADING THAN THEY ARE IN NOS. 25, 26 AND 27.

THE DIRECTION OF STITCH IS IMPORTANT.

HANDWORK OR FRAME WORK.

A FORM OF SHADING GENERAL TO ALL EUROPEAN COUNTRIES, WHICH USE SHADING. IT IS ALSO FOUND IN PERSIAN AND FAR EASTERN EMBROIDERIES.



# BLOCK SHADING.



THE CHANGE FROM ONE SHADE TO THE NEXT IS STRONGLY MARKED AS THE EDGE OF EACH BLOCK IS KEPT EVEN AND RARELY ENCROACHES ON THE PREVIOUS BLOCK, AS IS THE CASE IN NO. 24.

HAND OR FRAME WORK.

THIS METHOD OF SHADING IS USED BY MANY NATIONS, CHINA, PERSIA, ITALY AND SPAIN AMONGST OTHERS.

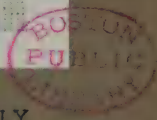


PLATE 211

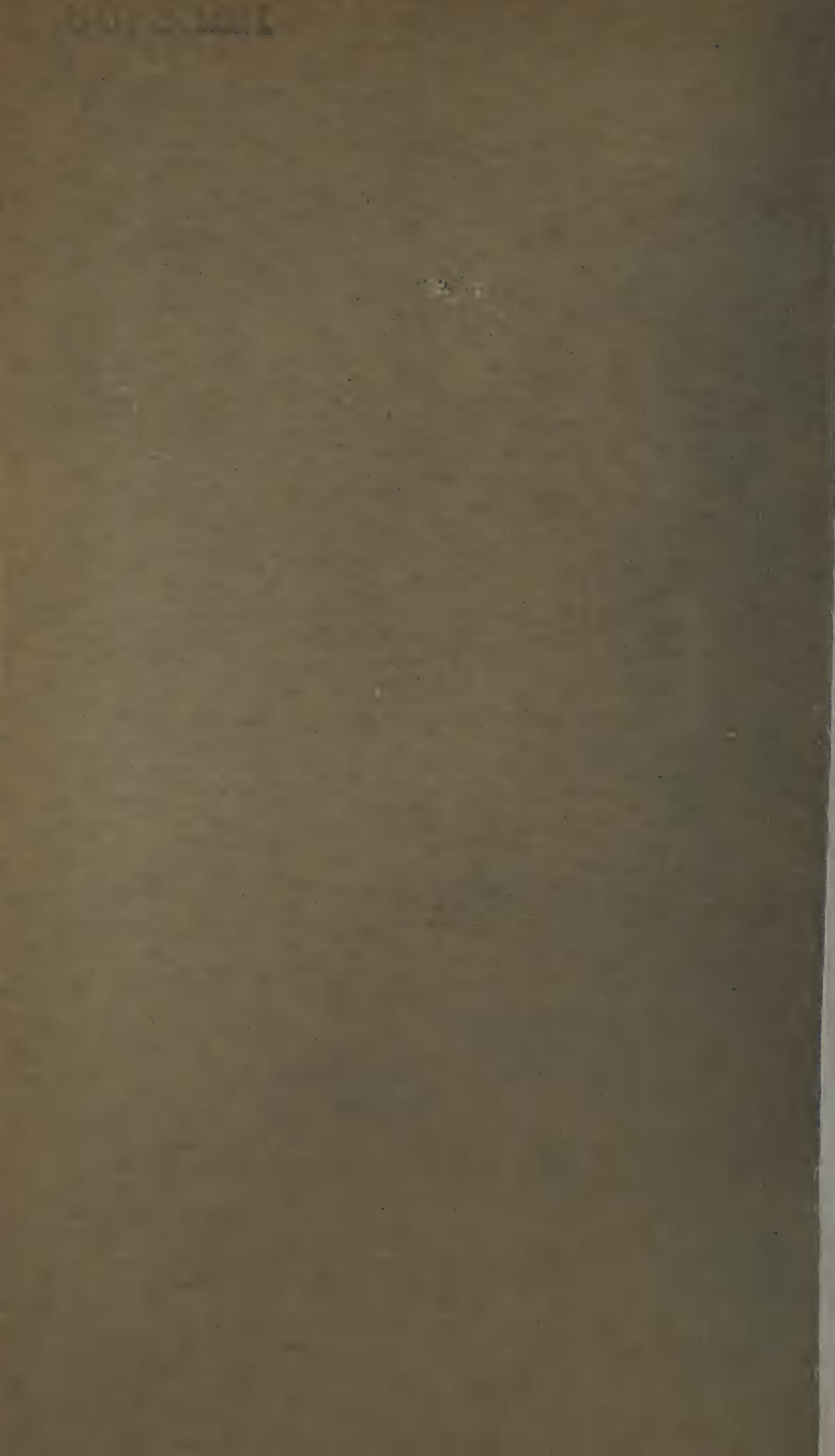
# UP and DOWN SHADING.



THIS STITCH IS USUALLY WORKED WITH DOUBLE WOOL, SO AS TO FILL IN BETTER. THERE IS HARDLY ANY WOOL ON THE REVERSE SIDE, OWING TO THE METHOD OF WORKING THE STITCHES UPWARDS AND DOWNWARDS IN TURN. THE SURFACE IS LESS SMOOTH THAN NO. 24, AND A CERTAIN PLEASING QUALITY IS PRODUCED BY THE SHADOWS BETWEEN THE STRANDS.

1 AND 2, POSITIONS OF THE NEEDLE.

HAND OR FRAME WORK.

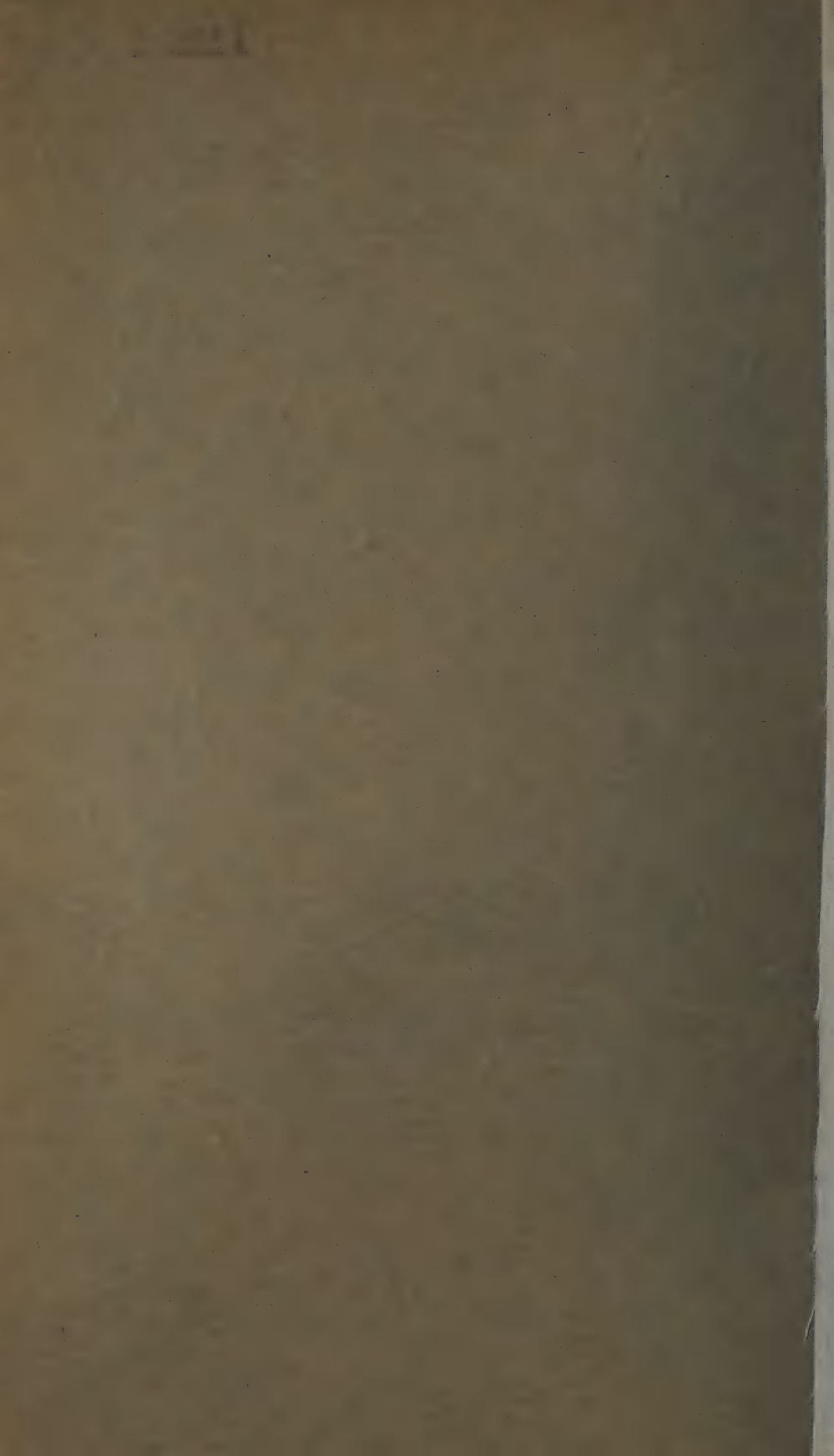


# BRICK FILLING.



THE FIRST ROW IS WORKED IN LONG AND SHORT STITCH NO. 24,  
IN EACH SUCCEEDING ROW STITCHES OF EQUAL LENGTH ARE  
WORKED INTO THE SPACES, GIVING THE PATTERN OF LAID BRICKS.

FRAME OR HAND WORK.



# SATIN STITCH.

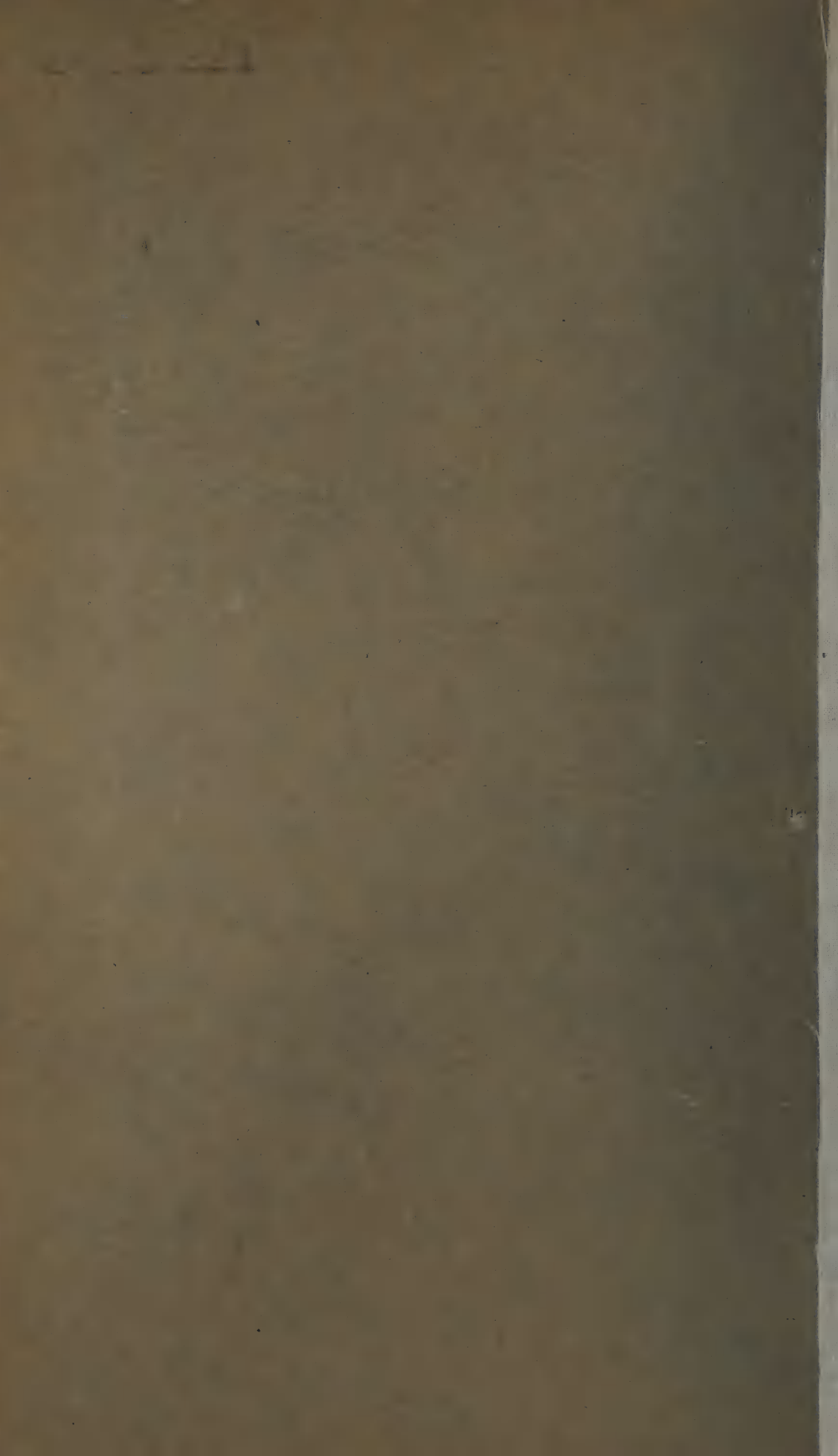


1.—WORKED ON THE SLOPE AS A STEM.

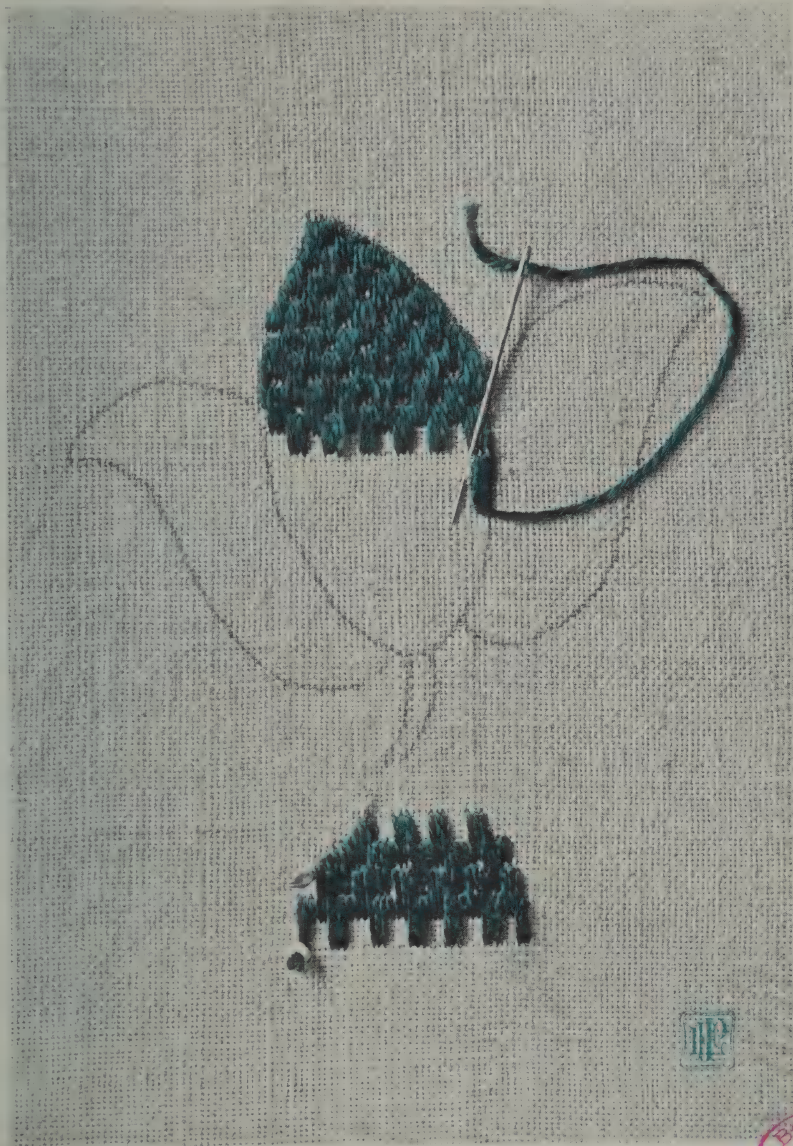
2.—WORKED STRAIGHT ACROSS AS A LEAF.

3.—WORKED ON OPPOSING SLOPES, C.P. FISH-BONE NO. 12.

THIS STITCH IS COMMON TO THE EMBROIDERIES OF MOST COUNTRIES.



# BASKET STITCH or Brick Stitch.

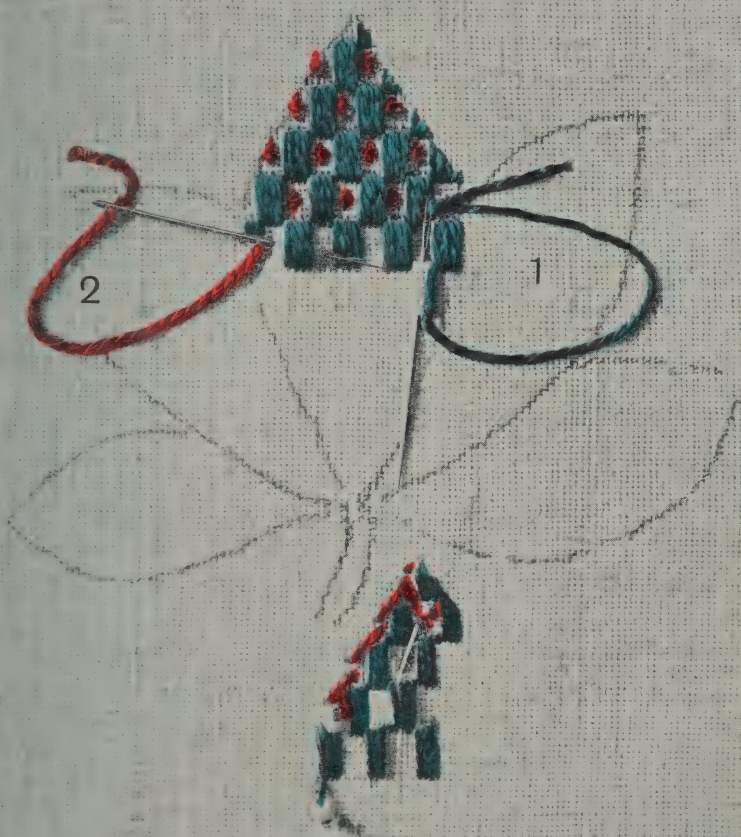


THIS FILLING CONSISTS OF SMALL BLOCKS OF SATIN STITCH,  
WORKED AFTER THE MANNER OF NO. 27.

USED ALSO IN EASTERN AND PERSIAN EMBROIDERIES.



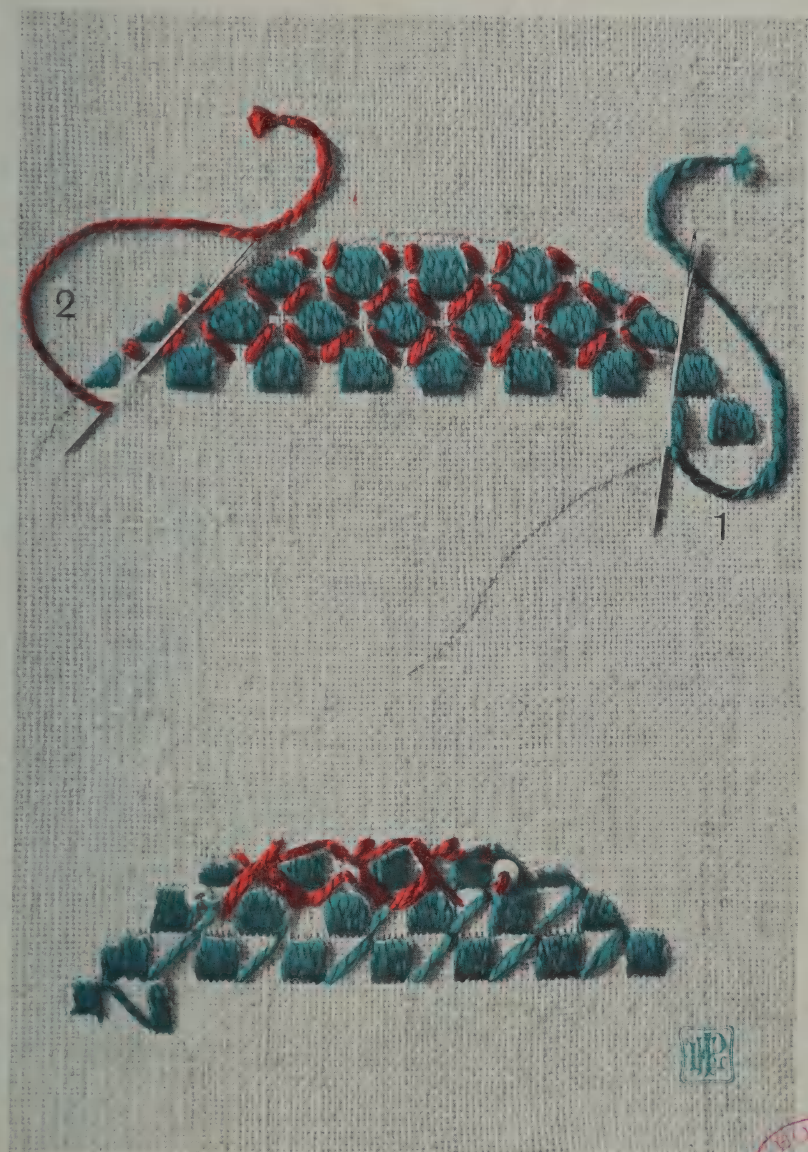
# BRICK and CROSS FILLING.



THE BRICKS ARE WORKED WITH A SPACE BETWEEN, WHICH IS THEN FILLED IN WITH SMALL UPRIGHT CROSS IN ANOTHER COLOUR.

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# SQUARES and BUNDLES.

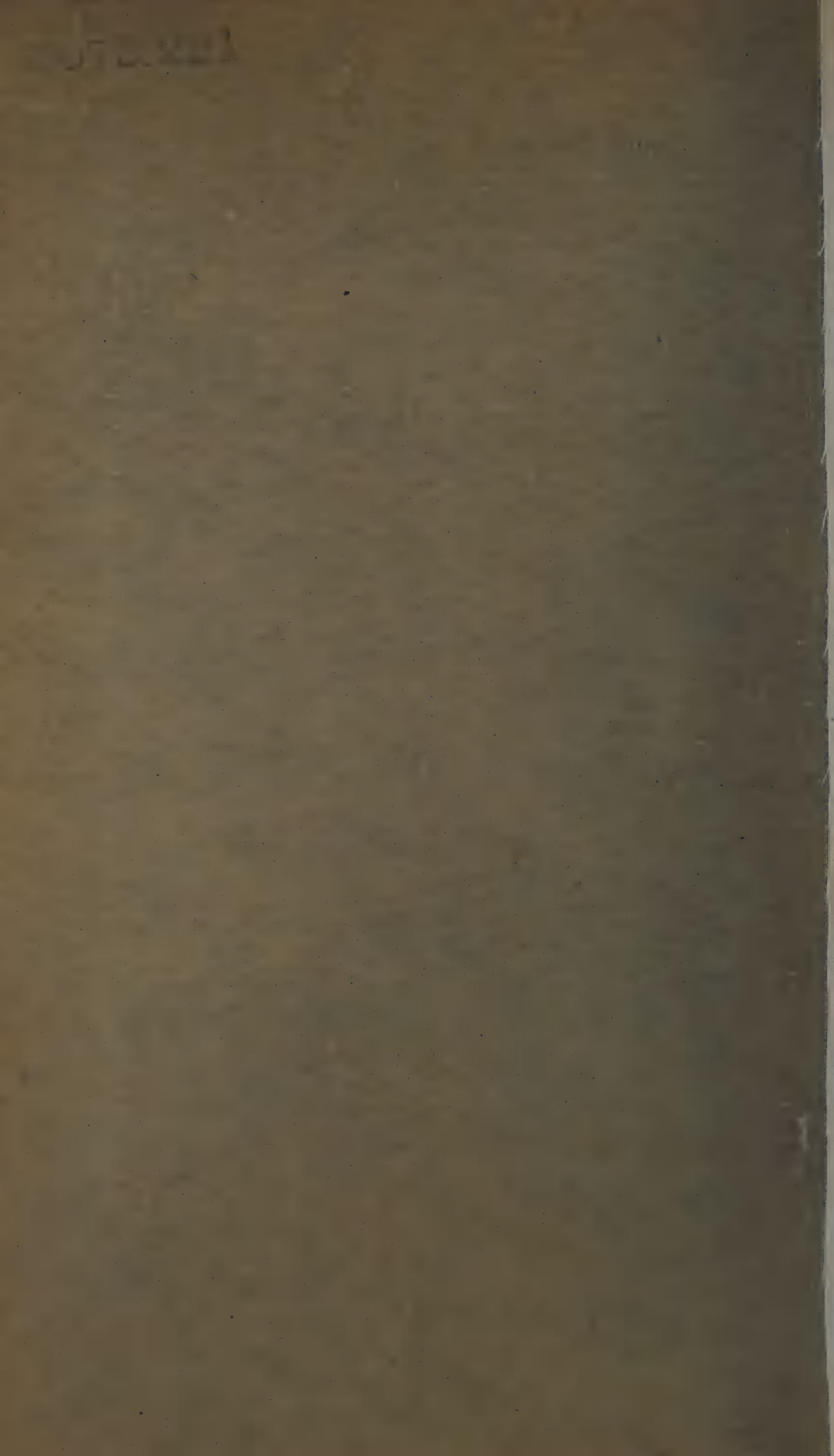


THE SQUARES ARE WORKED FIRST, AND THEN THE STITCHES PLACED DIAGONALLY ACROSS THE TOUCHING CORNERS. THE LINEN LEFT PLAIN HAS THE APPEARANCE OF MALTESE CROSSES WHEN A LARGER QUANTITY OF THIS STITCH IS SEEN.

87321



THE SQUARES ARE WORKED FIRST CORNER TO CORNER AS IN THE PREVIOUS PLATE. THEY ARE THEN CROSSED WITH ANOTHER COLOUR, AND A SMALL STITCH OF THE SECOND COLOUR HOLDS THE CROSS IN PLACE.



# FAGGOT FILLING.



THE ENDS OF THE BUNDLES (WHICH ARE WORKED FIRST) SHOULD NOT BE KEPT TOO EXACT, BUT THE FAGGOTS SHOULD BE ROUGHLY IN LINE.

1 AND 2, STAGES OF WORK.

FRAME WORK.

81-221

# DIAMOND PANE FILLING.



FIRST THE TRELLIS IS LAID, THEN THE DIAMONDS ARE FILLED IN WITH SATIN STITCH, AND LASTLY THE STAR WORKED TO HOLD THE CORNERS IN PLACE.

1, 2 AND 3, STAGES OF WORK.

FRAME WORK.



## STAR FILLING.



THE STARS ARE WORKED AS THEY FILL THE REQUIRED SPACE MOST SATISFACTORILY. THE SMALL RICE STITCHES ARE PLACED BETWEEN TO AVOID TOO LARGE CLEAR SPACES.

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